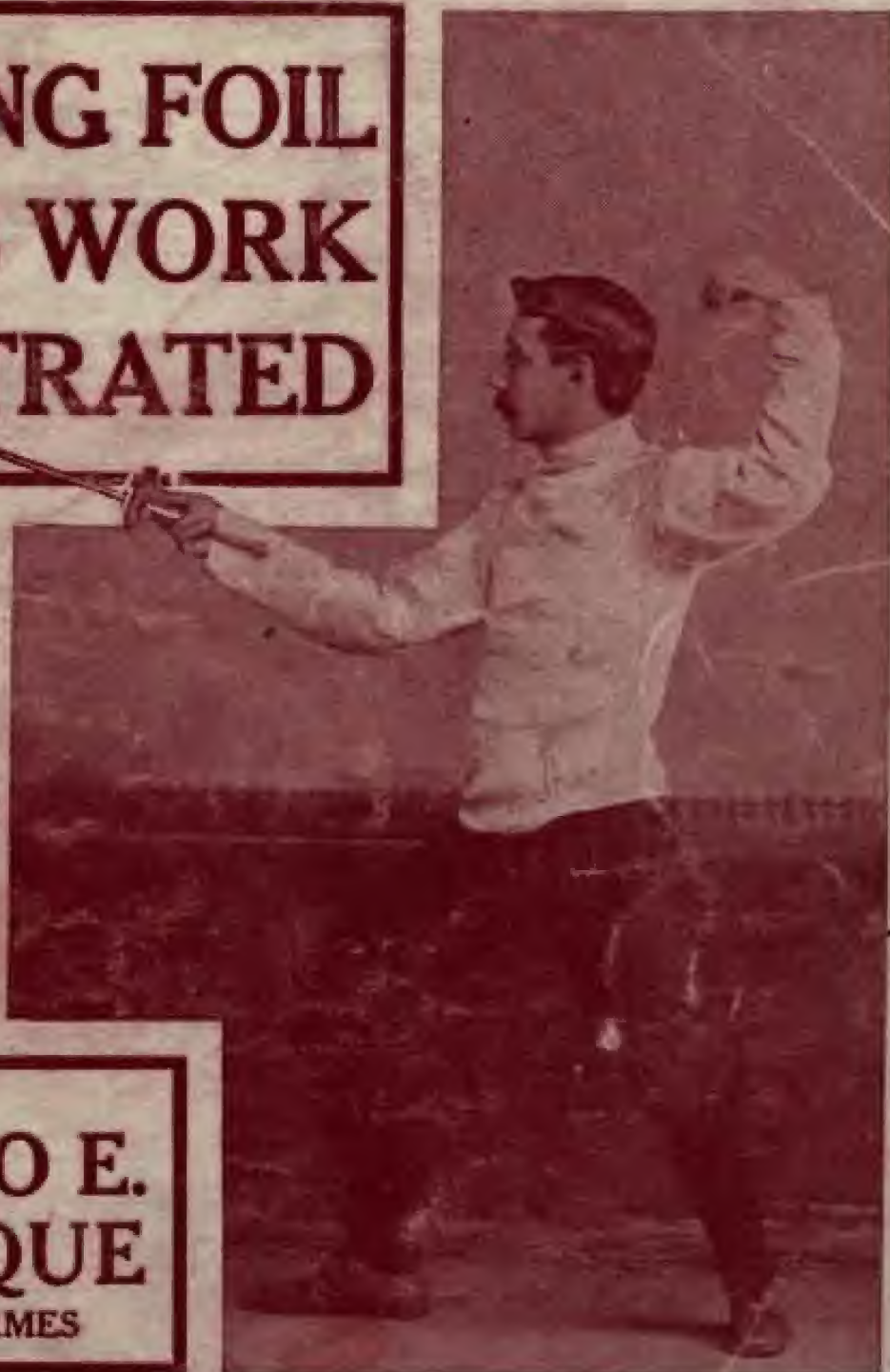


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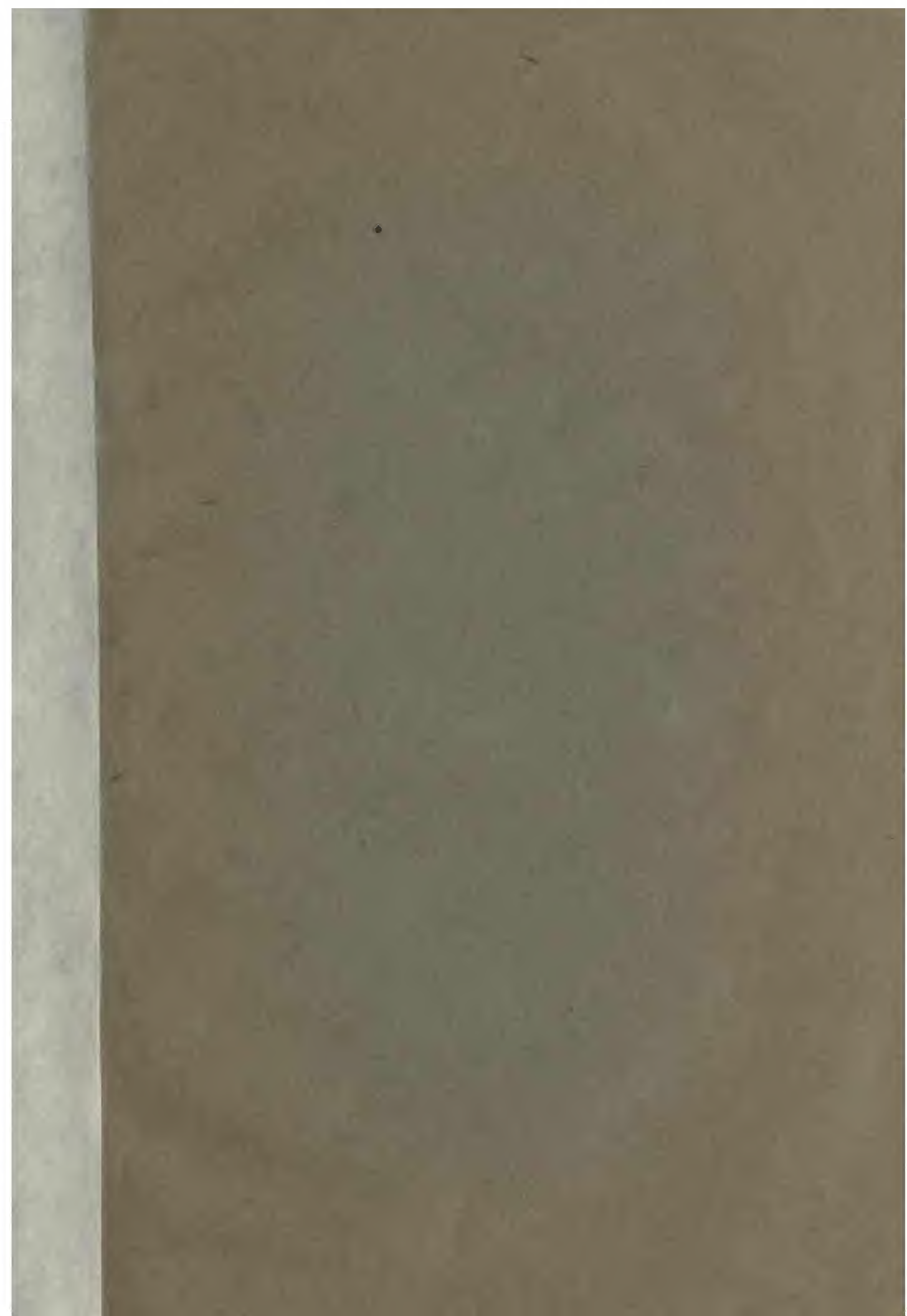


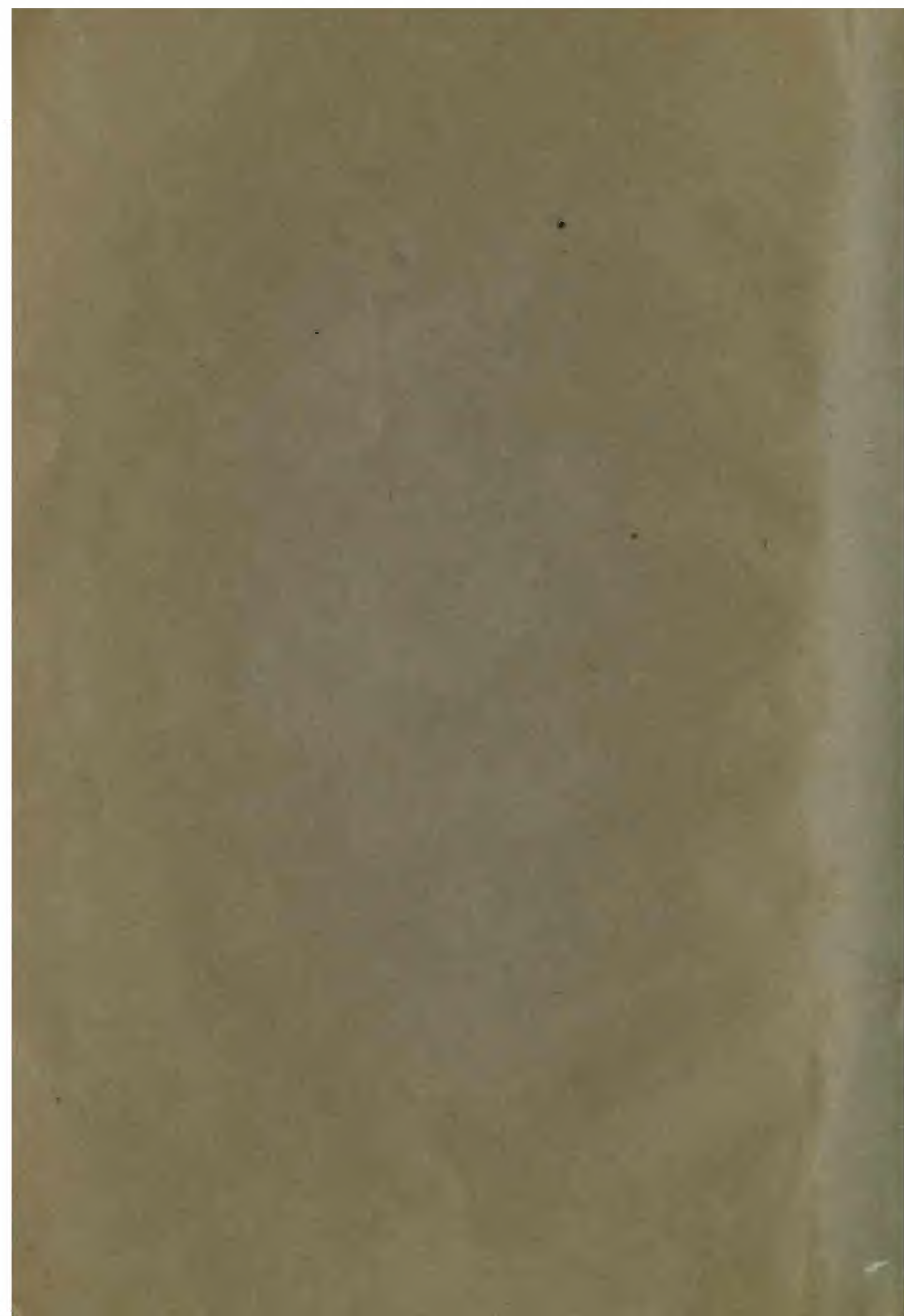
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FENCING FOIL CLASS WORK ILLUSTRATED

By

Ricardo E. Manrique

Maitre d'Armes

New York

*OFFICIAL TEXTBOOK OF
THE NEW YORK NORMAL SCHOOL OF
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PREFACE

In every well regulated system of study and instruction there must be some basis which, by experience and practice, has presented itself most acceptable for the requirements and results.

In the choice of basis for the educational system, when the subjects are long established arts, such as is "Fencing," the "School" most universally used is accepted, as its universalism speaks its adaptability to most persons. It is in this way the "French School" in fencing has been uniformly established throughout the United States.

This book aims to present, in the form of class work, all the elementary conditions of fencing, according to the "French School," and to prepare the fencers, who will in the future be the representatives of the art in the colleges, in the universities and in the clubs.

The following work has been written by Professor Ricardo E. Manrique, graduate of the "French School" and a teacher for twenty-five years, with a wide experience in handling large classes.

Prof. Manrique is the author of "The Art of Fencing With the Foil, According to the French School," and was awarded the only medal given for work on fencing at the Pan-American Exposition, Buffalo, 1901.

INTRODUCTION

Fencing in class is one of the most pleasurable subjects for the instructor to present and assists widely in quickening perception in the pupil and producing prompt execution of commands.

This work aims to be a convenient and a concise guide for the teacher, simplifying the evolutions of the foil in action, and to smooth the path for the beginners by the character of class work, for it affords the inevitable help and pleasure of companionship and observations that are essentially more agreeable through the early routine than is the hard, dry, individual work vis-a-vis with the instructor.

HISTORY OF FENCING

Fencing, the art of self-defense with the sword, has passed through several phases since the days of its origin. At the time of its birth and early development, the sword in use was a very heavy weapon, and adversaries in combat trusted more to inspiration and agility than to any established principles. It was through the experience of many generations of practical men that the principles of sword-play were deduced, formulated, simplified and adapted to the human anatomy.

The art of fencing has changed according to the change of arms and the manner of combat. The beginning of the middle ages was the epoch for heavy blows administered with bludgeons, and the victor was he who hit the hardest. When combatants were mounted on horse the resistance of their armor controlled the result and their physical strength was only secondary. It was with the complete discarding of armor that the art of fencing, properly speaking, began.

In the course of time, and after the passing of the days of armor, there was a lighter and a shorter sword introduced. This weapon was easy to manage and well suited to the custom of going afoot; it was adopted by those gentlemen of the cloak and sword who were obliged to protect their lives, devising malicious attacks and avoiding cunning thrusts. Their method differed from modern methods because at that time the sword had as

auxiliary the dagger, and offered complications quite out of the question in fencing of our day. When the dagger fell into disuse, the court sword was adopted, so called because Dame Fashion demanded that it be an adjunct to the apparel of every gentleman. This was the signal for the advancement of an art which has been continually evolving to develop into the perfection of the present day.

At about the time of the adoption of the court sword two schools of fencing were formed in Europe, the French and the Italian, still holding their own to-day. The former had the advantage of royal protection, hence masters of arms declare with pride that in France, in 1567 A. D. was established the first institution known as an Academy of Fencing. This Academy of Arms disappeared during the Revolution, when both its patrons and its masters were suppressed. In 1886 it reorganized, with the expressed object to create a common center for fencing masters, to establish constant intercourse and fellowship among them, and to watch over the profession and promote its prosperity.

PART I

THE FOIL.

The foil used by the French School is divided into two parts, the blade and the handle. The blade has three equal subdivisions (imaginary, for convenience, not by actual markings), the *forte*, part nearest handle; the middle, and part between middle and end called *foible*.

The handle has four subdivisions: the *guard* (made either bell-shape, or number 8); the *grip* (wood, covered with cord); the *tongue* (continuation of the blade that passes through the grip), and the *pommel* (heavy metal knob completing the handle).

There are several numbers in blades, the most usual being No. 4 and No. 5, 34 and 35 inches in length from guard to point.

To find proper balance of foil, poise the blade on a finger and about one inch from guard, the exact balance is regulated by the weight of the pommel.

HOW TO HOLD THE FOIL

Hold the foil with the second phalange of the thumb about one-half inch from the guard on convex side of handle; the second and third phalanges of the index finger on the concave side; the other fingers close together on the remaining side. Allow handle to rest along the



FIRST POSITION.

life line. Hold foil lightly, for a hard grasp loses the delicacy of touch so essential to a really good fencer.

POSITION OF ATTENTION

With foil held as described, place the feet, heels together, at right angles to one another, head up, right arm and foil extended downward and slightly to the side, button four inches from floor, left hand at side, naturally, stand as much in profile as possible, without rigidity.

FIRST POSITION.

From position of attention, keeping arm and foil in straight line, raise them toward the adversary and slightly to the right, until the hand is at the height of your own forehead, nails up.

PREPARATORY MOVEMENTS TO COME "ON GUARD" FROM FIRST POSITION

From first position just given—

First—Lower foil until button is four inches from floor.

Second—Continue movement of point till the blade rests in a horizontal position in front of the body, finger nails of right hand toward floor; at same time place left hand, fingers together on blade, palm up, finger tips near guard.



PREPARATORY MOVEMENTS TO COME ON GUARD FROM
FIRST POSITION.



PREPARATORY MOVEMENTS TO COME ON GUARD FROM
FIRST POSITION.

Third—Both hands maintaining same relative position, carry foil over head, blade horizontal, arms bent.

Fourth—Drop left hand to the side and height of the head, movement and position curved; at the same time bring right hand with foil in front of adversary, hand kept chest high, nails in, arm bent, elbow in and about eight inches from body, point of foil in line of adversary's eye.

Fifth—Feet keeping same position, bend legs, knees separate, weight maintained by both legs.

Sixth—Bring right foot forward, two foot lengths between heels, keeping the right angle position; then you are "on guard."

THE RECOVER

How to do it: To recover is to return to "first position" from "on guard."

Extending right arm and foil upward and forward, hand forehead high, nails up; at the same time bring left hand down to side, right foot back, legs straight, heels together.

THE ADVANCE

From "on guard" with body in same position, advance right foot a convenient distance, left foot following an equal distance.

THE RETREAT

Being "on guard" and keeping body and arm in same position, take one step back with left foot, letting right foot follow immediately.



EXTENSION OF THE ARM.



THE LUNGE.

GAIN

This motion consists in drawing the left foot toward the right foot, the distance you wish to approach your adversary in attack. The movement is made just before lunging, keeping legs bent.

THE CALLS

Stamp right foot on floor, once or twice quickly and audibly, rest of body remaining motionless; these stamps may be used to insure a perfect balance, or as a means to call an adversary's attention to your desire that the bout should stop.

EXTENSION OF ARM

Extend right arm with easy and smooth movement, hand held nails up, arm and foil making straight line and at level of chin.

To resume former position, draw back arm with foil, in the easy, smooth way, and bring elbow to within eight inches of body.

THE LUNGE.

The arm extended, as described, lift right foot about one inch from floor, and pushing back with the left leg, throw body forward until left leg is extended to its full length with foot flat on floor, then the right foot, with instep perpendicular to knee and with right thigh nearly horizontal, returns to floor to receive weight of body. Simultaneously with the thrust of the left leg, drop the left hand backward and down in a curved movement, until it rests within four inches of the thigh, palm turned



ON GUARD.

forward. The body is held as nearly as possible in a perpendicular position throughout the lunge.

To return "on guard," bending left leg at knee, draw back right foot to original position, with weight of body evenly distributed; at same time swing left arm upward, and flex right arm with foil as described before.

POSITION OF FOIL HAND

Foil hand in fencing may assume four different positions, namely :

First—Thumb down, nails to right.

Second—Thumb to left, nails down.

Third—Thumb up, nails to left.

Fourth—Thumb to right, nails up.

First, second and fourth can be used in attacks and parries; third in parries only.

PUBLIC SALUTE

First—Being in first position, bring foil in front of face, blade perpendicular, handle chin high, palm toward face, nails in.

Second—Without moving arm, drop foil forward to horizontal position, then swing to left side, arm extended, nails up, hand shoulder high, look in direction of foil.

Third—Withdraw arm and carry foil to front of face in perpendicular position described, then drop forward as in second part; swing to right side, nails down, hand shoulder high and look in direction of extended arm and foil.



I



2



3



4

POSITION OF FOIL HAND.

Fourth—Return foil to perpendicular position in front of face, then after making the last six preparatory movements, come to “on guard.”

FINAL SALUTE

In first position, flex arm, elbow near body, hand in front of chin, nails in, blade perpendicular in front of face.

Second—Swing point forward and down, extending arm and at the same time turning hand outward, nails down; halt point at about four inches from the floor and a little to the right.

THE LINES

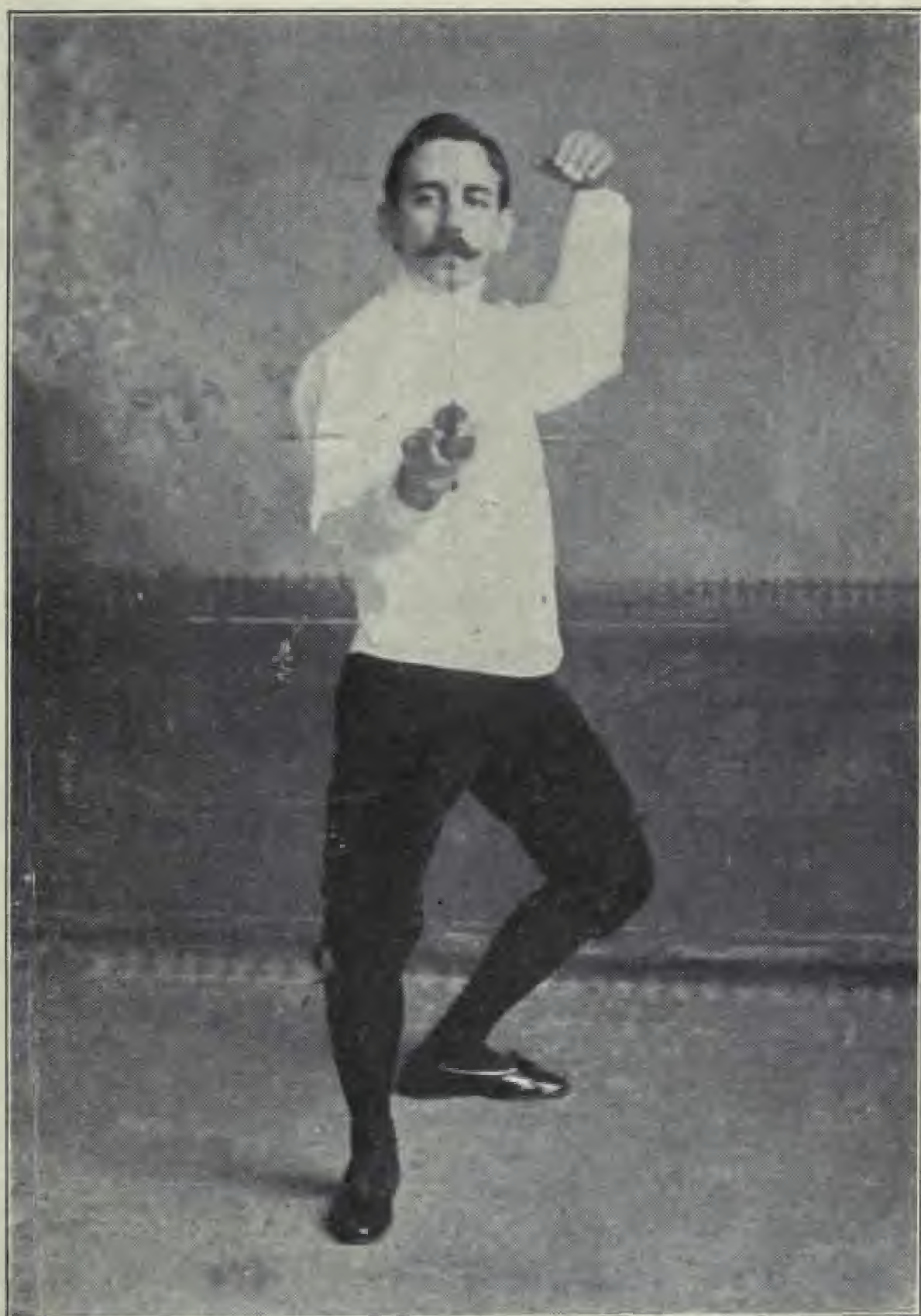
The lines are the spaces existing on the different sides of the blade when on guard.

There are four lines, namely, the space to right of blade is known, as follows: *right line*, *sixth line*, *third line*, and *outside line*; space to left of the blade known as follows: *left line*, *fourth line* and *inside line*; the space above the guard to the collar line, known as *high line*, and space below guard to the belt line known as *low line*.

The right and left lines are the only lines for engagement. High and low lines for attacking.

THE ENGAGEMENT

The engagement is the joining of your blade with your adversary's, in one of the lines of engagement, in such a manner as to protect yourself, by carrying adversary's point away from either side of your body.



THE LINE.

CHANGE OF ENGAGEMENT

The change of engagement is a new engagement, made on the opposite from the one in which the blades were originally. In making the change, lower your point (movement made by the fingers only) and pass it under and as near as possible to the adversary's blade, protecting yourself, as described, in the line of engagement.

If the change of engagement is made advancing, the step forward must be preceded by the finger movement, the advance being executed during completion of this movement.

DOUBLE ENGAGEMENT

The double engagement is made by two successive engagements, the second beginning in the opposite line to the one of the first engagement. If executed advancing, the advance must be completed during the first change of engagement.

FINGERING

Fingering consists of having the guidance of the blades entirely under the control of the fingers, more especially the thumb and index finger.

Fingering gives the real fencer the most essential quality of delicacy and sensitiveness.

THE ATTACK

The attack is the action of a fencer when trying to touch an adversary by simple or by complex thrust. Simple, when it consists of one movement, complex, when it consists of more than one.



POSITION OF ENGAGE IN FOURTH.



POSITION OF ENGAGE IN SIXTH

There are only *three* simple thrusts, namely: the *direct thrust*, the *disengage* and the *cut-over*.

The *direct thrust* is the action of the fencer when he makes a direct extension of the arm, with the intention to touch his adversary in the line of engagement.

The *disengage* is a pass under the adversary's blade, keeping as near to it as possible, and is followed by extension of the arm with the intention to touch the adversary in opposite line to the line of engagement.

The *cut-over* is a pass over the adversary's blade and as near to it as possible, motion made by thumb and index finger only, and is followed by extension of the arm with the intention to touch the adversary in the opposite line to the line of engagement.

The complex attacks are without limit in number.

Further on there will be some explanatory examples given.

THE FEINT

The feint is a counterfeit attack, and must be so executed as to deceive the adversary into believing it a real thrust, without being accompanied by a lunge, thus forcing adversary to parry; then your point must be in readiness to make another feint or to execute a thrust in another line; by so doing, complex attacks are formed.

THE PARRY

The parry is the action of attempting to direct, beyond your body, the point your adversary has thrust at you (this attempt may be or may not be successful, in either

case it is a parry). The parry is made by the forte of your blade against the foible of your adversary's.

THE COUNTER-PARRY.

The counter-parry is a reverse parry which seeks your adversary's blade in the line in which it presents itself, to be forced into opposite line. In execution the point describes a small but complete circle, while hand remains fixed.

OPPOSITION PARRY

The *opposition* is that special parry which meets the adversary's blade, accompanying it, without a tap, beyond the front of the body, using a forceful pressure of the hand, forte to foible.

CONTRACTION PARRY

The contraction parry is an awkward and unnecessary parry, as it carries the adversary's point through all the lines, exposing the body, for example:

Engage in fourth—

No. 1—Attack by one-two.

No. 2—Instead of parrying sixth and fourth or sixth and counter-sixth, parry sixth and counter-fourth (this counter-fourth is a contraction parry).

THE DIFFERENT PARRIES

There are eight parries, each one of which has its counter. These parries are first, second, third, fourth, fifth, sixth, seventh or semi-circle and eighth.

The second and eighth are made to the right and in the low line;

The third and sixth are made to the right and in the high line;

The fourth and first are made to the left and in the high line;

The fifth and seventh to the left and in the low line.

EXECUTION OF FIRST

On a thrust at your left high line, turn your hand, nails out, elbow raised and bent, forearm horizontal, handle at height of left eye, point directed to adversary's low line.

THE COUNTER OF FIRST

Being in position just described, on your adversary's attack in opposite line, raise point of your blade above adversary's, carrying it with yours to original position.

EXECUTION OF SECOND

On a thrust at your low line, lower your handle, in motion from left to right, turning your hand, nails down, bringing forearm, handle and blade in a position nearly horizontal.

THE COUNTER OF SECOND

Being in position just described, on your adversary's attack in opposite low line, raise point of your blade above your adversary's and carry adversary's blade to original position.

EXECUTION OF THIRD

On a thrust at your right high line, carry your hand to the right, nails down, turning by articulation of the wrist, ending with point at height of and in line with your right eye.

THE COUNTER OF THIRD

Being in position just described, on your adversary's attack in opposite line, drop your point under your adversary's and carry your adversary's blade to original position.

EXECUTION OF FOURTH

On a thrust at your left high line, carry your hand to the left, using a quarter turn of the wrist, thumb slightly inclined to the right, point at height of and in line with your left eye.

THE COUNTER OF FOURTH

Being in position just described, on your adversary's attack in opposite line, drop point of blade under your adversary's, carry adversary's blade to original position.

EXECUTION OF FIFTH

On a thrust at your ^{lower} left line, turn your hand slightly, nails down, lowering your wrist diagonally over your adversary's blade, carrying the latter to the low line. At the end of the stroke the forearm, wrist and blade should be in horizontal line across the body.

THE COUNTER OF FIFTH

Being in position just described, on your adversary's attack in the opposite line, drop the point of your blade,

passing it under that of the adversary's and carry it to the original position.

EXECUTION OF SIXTH

On a thrust at your right high line, carry the hand to the side, nails slightly upward, motion made with the wrist, and finish with the point of your blade at the height of and in line with the right eye.

THE COUNTER OF SIXTH

Being in position just described, on your adversary's attack in opposite line, drop the point of your blade, passing it under your adversary's, and carry adversary's blade to original position.

EXECUTION OF SEVENTH OR SEMI-CIRCLE

On a thrust at your ^{low} line, drop your point under the adversary's wrist, turning hand, nails up, by wrist movement, and carry adversary's blade to the left of your body; at the end of this parry the hand should be chin high, and the arm must be somewhat extended to facilitate the movement.

THE COUNTER OF SEVENTH

Being in position just described, on your adversary's attack in opposite low line, raise the point of your blade, passing it over your adversary's, and carry adversary's blade to original position.

EXECUTION OF EIGHTH

On a thrust at your low line drop the point of your

blade under adversary's wrist, turning nails slightly up, without changing height of wrist, and carry adversary's blade to the right of your body.

THE COUNTER OF EIGHTH

Being in position just described, on your adversary's attack in the opposite low line, raise the point of your blade, passing it over your adversary's, carry adversary's blade to original position.

COMPLEX ATTACKS

Having explained the parries, it is now the moment in which to grasp the complex attacks.

As has been said before, the complex attacks are without limit, for many parries may be involved by able handling of adversary's attack.

THE ONE-TWO

flint The one-two, a complex attack of two motions, consists of two disengages made in opposite directions, one following immediately after the other; the first is like a simple disengage, the second (made by motion of first finger and thumb) is the one to deceive adversary's parry.

EXERCISE

Engage in Fourth

Pupil—Disengage (1).

Instructor—Execute parry sixth.

Pupil—Deceive by disengage (2).

In this example the one-two is executed, but in the event that the instructor executed the other parry that the pupil should deceive, the result could be a series of movements being made before the end of the attack, thus proving the possibility of complex attacks of long duration.

THE DOUBLE

The double is a complex attack of two motions. It consists of two disengages in the same direction, one following immediately after the other. Extending the arm during the first disengage (as in one-two); the second disengage is executed by the aid of the first finger and thumb, and completes the double; the latter or second disengage deceives the adversary's counter-parry.

EXERCISE

Engage in Fourth

Pupil—Disengage (first part of double).

Instructor—Parry counter-fourth.

Pupil—Deceive by disengage (end of double).

THE ONE-TWO-THREE

The one-two-three consists of three disengages, one following immediately after the other, but made in opposite direction. It is as the one-two with one more disengage.

EXERCISE

Engage in Fourth

Pupil—Disengage (1).

Instructor—Parry sixth.

Pupil—Deceive by disengage (2).

Instructor—Parry fourth.

Pupil—Deceive by disengage (3).

In every case these exercises could be done from the sixth engagement with opposite parries.

Disengage, cut-over; cut-over, disengage; cut-over, cut-over; double, one-two; one-two, double; double, one-two-three; one-two-three, double; double, double, etc., etc. With these and many other combinations the instructor can enlarge on the number of complex attacks.

THE RIPOSTE

This is the attack following a successful parry, with or without the lunge. According to the position and movements of your adversary, the riposte may be made immediately after parry or in a brief interval of time.

The ripostes are simple and complex; the simple ripostes are those executed with one movement and the complex ripostes are those consisting of two or more movements.

The simple ripostes are divided into simple direct and simple indirect.

The simple direct is the most rapid of all ripostes, and is called the riposte of *tac-au-tac*; it is executed in the same line in which you have parried your adversary's attack, and when made on your adversary's lunge, should be made simultaneously with the stamp of your adversary's right foot on the floor.

The simple indirect ripostes are ripostes made by cut-over or disengage.

For a proper execution of complex ripostes it is convenient not to abandon your adversary's blade as quickly as for simple ripostes, but observe whether he returns quickly or slowly to "on guard."

To execute either of the two simple indirect ripostes it is advisable to hold adversary's blade as in complex riposte.

THE COUNTER-RIPOSTE

The counter-riposte is the attack following a parry of a riposte: it has the divisions and same suggestions as for riposte.

THE SECOND COUNTER-RIPOSTE

The second counter-riposte is the attack following a parry of the first counter-riposte; and the third and fourth counter-ripostes, etc., are made in the same order, thus forming long or short "phrases of arms."

PHRASE OF ARMS

A phrase of arms is a series of attacks, parries, ripostes, etc., etc., one after the other, without interruption, and ending only when one of the fencers is touched or when they are out of distance by retreating. The shortest possible phrase of arms is a direct thrust, a disengage or a cut-over.

THE REPLACING (REMISE)

The replacing is the second attack executed always by a direct thrust in the same line in which the first attack was made. You should never replace without first studying the adversary's style to find whether he usually

ripostes by complex movement, which condition presents the opportunity for replacing. Replace after adversary's first feint, the result will be that you stop his final movement by an opposition, and touch him before he could execute it. A good fencer will never replace with an adversary who has the habit to riposte by *tac-au-tac*, because the result will be, as a rule, a double touch.

THE REDOUBLING (REDOUBLEMENT)

The redoubling is the action of making a second attack without coming on guard after the first. It can be executed in any line, but never by a direct thrust, for in such case it would be replacing. The only opportunity for redoubling presents itself when in the adversary's parry of your first attack he does not riposte; this second attack (the redoubling) must be made, while still in the lunge, either by disengage or cut-over. Accompany the motion of the hand by a slight pretence of recovery, in order to deceive the adversary with the idea that you are about to come "on guard."

THE REPRISE

The reprise is a new attack made after the contestants have engaged in a phrase of arms, without either receiving a touch. At the moment of recovery of both, either contestant quickly makes a new attack by simple or complex movement. This is an effective attack because the adversary may be disconcerted by the preceding phrase of arms, and will find it difficult to offer successful parry.

ATTACKS ON THE BLADE

Attacks on the blade are those executed to derange the position of the adversary's blade, driving it from its line of defence.

THE BEAT

The beat is a tap, more or less light, made with your blade against your adversary's; it must be done with a quick motion of the index finger and the thumb.

There are three beats. *Beat preceding direct thrust* is forcible and at the place where the blades cross: it is made to open room for the direct thrust. *Beat preceding disengage* is light and is made with the foible of your blade near the forte of the adversary's; it is executed thus in order to call attention on the one side of the blade and open room on the other side. *Beat preceding a cut-over* is executed lightly, as is the beat preceding disengage, but is made with a backward motion, sliding your blade along your adversary's until you clear the point.

THE DOUBLE BEAT

The double beat is the immediate succession of two beats. The first beat is made in the line of engagement, the other in the opposite line, and is made after dipping your blade under your adversary's. The double beat can also be made by preceding each beat with a change of engagement.

When the double beat is to be followed by a direct thrust, the first beat must be slower and lighter than the second; both to be made with about the center of your adversary's blade with the center of your own blade.

When the double beat is followed by a disengage, the first beat must be slower and lighter than the second and on the center of the blades, but the second must be made near the adversary's forte and with your foible. When the double beat is to be followed by a cut-over, both beats are light taps; the second beat is the same as the simple beat preceding cut-over, explained before.

THE PRESS

The press is a pressure, more or less light, with your blade against your adversary's, in order to open your adversary's guard and facilitate an attack. When *preceding a direct thrust*, the press must be executed by a slow turning movement of the wrist, without losing contact with the adversary's blade. When *preceding a disengage*, the press must be executed by a rapid turning movement of the wrist, and upon your adversary's response, disengage; in this latter case start with your point lower than in the preceding case.

THE GLIDE

The glide is the feint of a direct thrust made by sliding your blade easily along your adversary's, with as little warning as possible. When the glide is intended to realize a direct thrust, glide with the forte of your blade on your adversary's foible, elevating your handle and lowering your point to touch. If your glide is intended to realize a disengage, it must be executed by sliding the foible of your blade along the length of your adversary's,

in this case plainly drawing your adversary's attention so as to induce him to cover that line.

THE TRAVERSE

The traverse is a prolonged and sharp press, sliding your blade along your adversary's down toward the hilt, in order to make an opening through which to thrust your point.

THE LOW THRUST

The low thrust is the attack made by passing your blade from a high line to a low line. To realize this, execute first in a high line, a feint of attack or an attack on the blade, then lower the point of your blade by a turn of the wrist, and in a low line lunge to touch; at the same time raise your handle as much as possible for self protection.

THE BIND

The bind is the action by which, with the possession of your adversary's blade, you carry it from a high line to an opposite low line. On your adversary's slow feint or when his arm is extended, seize the foible of his blade with your own forte, thus taking possession of his blade, and, carrying your point to a low line, carry adversary's point outside the line of your body, then lunge to touch.

If the bind starts from fourth engagement, turn hand, palm down; if from the sixth engagement, keep your hand palm up.

The *feint of bind* is as the real bind without the lunge; on your adversary's endeavor to parry, deceive that parry by a disengage.

THE CROSS

The cross is a brusque movement which is realized by involving your adversary's foible with your forte, and carrying it from a high line to a low line or vice versa, usually after parrying.

From fourth to second.

From sixth to seventh.

From second to fourth.

From seventh to sixth.

THE LIEMENT

The liement is a movement which forms a complete circle, carrying your adversary's blade (his arm being extended), forte to foible, through all the lines, until arriving again at point of departure, immediately follow by a glide and direct thrust. Though I explain this movement I must say it is, generally speaking, not used by good fencers as it carries the adversary's point across your body, which is disconcerting.

THE TIME THRUST

The time thrust is an attack calculated to surprise your adversary; it is therefore an attack executed in the time intervening between the two final feints of your adversary, or when his blade is momentarily out of line, or on a prolonged feint, or during an attack disconcerted by your adversary lunging before having extended his arm, or on a feint beyond the body. It is a movement, at once a thrust and a parry, and I advise it be executed in the

outside line, because in the inside line there is a greater chance of a double touch.

The time thrust should not be encouraged in a pupil until he is thoroughly familiar with all the attacks, parries and ripostes. Only advanced fencers should attempt to execute a time thrust.

THE STOP THRUST

The stop thrust is a rapid attack, executed in the face of an advancing attack which is composed of wide feints. In short, it is a time thrust realized on your adversary's advance.

PART II

In the preceding pages I have tried to frame, in a concise form, the foundation of the art of fencing, the art in which there are so many possibilities, so many beauties, and so many benefits.

After a thorough understanding of what has gone before in the pages of this little book, we pass to the practical application in class work.

In class work the individuals assembled receive and execute in concert all the movements on which fencing is built.

The only parts of the fencer's costume absolutely necessary for this work are the foil, the mask, the glove and the shoes.

A. G. Spalding & Bros. have regulation fencing jackets for both men and women. For men, there are fencing trousers to be bought if desired. For women, it is advisable they wear either a short skirt or bloomers. And, as an additional advice to women, from a medical standpoint, it is best to protect the chest by wrapping strips of cloth across it and under the arms to form a bandage to guard against any possible bruise from being struck there with the foil button; about three yards of cheese cloth or similar material crossed and recrossed until a firm solid bandage is made as suggested.

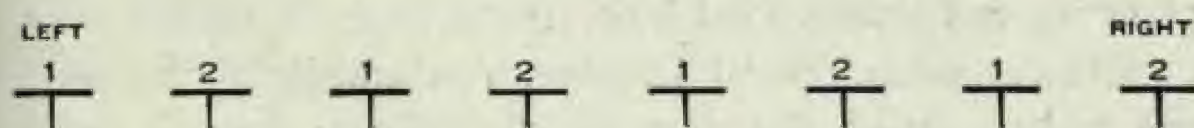
As to the uniformly necessary adjuncts, the foil already described; the mask, a specially prepared net work made

to cover the face and ears of the fencer; the glove, a regulation gauntlet, and the shoes, without heels and with a rough sole, made especially for the purpose. The Spalding catalogue contains a full list, with prices of fencing equipment.

CLASS WORK

(All commands have two orders, one preparatory and one for execution.)

Assuming now there is a class of beginners before us, the instructor will assemble this class, forming them in



one line, according to height and facing the instructor, the tallest at the extreme left; command used will be "class, fall in." (See diagram above.) (The pupil at the end of line at instructor's left will be known hereafter as the head of the line.)

The class thus formed in line, the *Position of Attention* is: Heels on the same line and as near each other as the conformation of the body permits; feet turned out equally and forming with each other an angle of about

sixty degrees; knees straight without stiffness; body erect on the hips; shoulder square and falling equally; arms and hands hanging naturally; elbows near body; head erect and square to the front, chin slightly drawn in, without constraint; eyes straight to the front.

At the command (1) Right, (2) Dress, (3) Front; the pupils, except the head of the line, turn the head to the right, so as to bring the left eye in a line about two inches to the right of the center of the body, eyes fixed on the line of eyes of pupils in that direction; at the same time place the left hand on the hips, thumb to the back, the four fingers together toward the front, elbow lightly against the right arm of the next pupil. The instructor must verify the alignment. Then at the command *front*, all heads and eyes to the front and drop left hand to the side.

(In fencing, the position of the feet must always be at right angles.)

The class now in straight line and facing front after preceding commands.

At the command (1) Half-left, (2) Face, rest on left heel and turn one-quarter to the left, this turn brings the left foot of every pupil in a straight line and pointing to the left, bring right heel to left heel, feet forming right angles. Simultaneously with the turn, raise right hand away from body, slightly forward and to the right, palm down; the class is now in *attention position in fencing*.

(1) First position.

(2) One.

Under (2) raise arm and come to *first position* in fencing.

Under commands (1), (2), (3), (4), (5), (6), the instructor leads the class through the execution of the preliminary movements in fencing to "*on guard*."

(1) Extend the arm.

(2) One.

Under command (2) extend the right arm, hand palm up.

(1) Class.

(2) Lunge.

Under command (2) execute the lunge.

(1) On guard.

(2) One.

Under command (2) come on guard.

(1) Two calls.

(2) One.

Under command (2) give two calls.

(1) First position.

(2) One.

Under command (2) come back to first position.

(1) Final salute.

(2) One, Two.

Under command (2) make final salute.

(1) Front.

(2) Face.

Under command (2) rest on left heel and turn one-quarter to the right; right hand to the side; the line is in position of attention class work.

FOIL AND MASK.

After the class has received and executed the work without the foil, the order is given to take foil and mask.

The foil is held between the first finger and thumb, pommel down; thumb on the convex side of handle and index finger on the concave side, blade perpendicular and at the side. Now to come to *fencing attention position*. Simultaneously with the half left face, by motion of first finger and thumb, drop foil forward and down, turning wrist brusquely, until the point is about four inches from the floor. From this position, to come to *attention position class work*, simultaneously with the command front face, swing blade up by a brusque motion of the wrist to perpendicular position at the side.

The mask is held by the left hand, the second and third finger grasping the back part, in order that in position of right dress the face of the mask is toward the front; this manner of holding also facilitates in placing the mask on and in removing it, as explained in the following paragraphs.

(1) Mask on; (2) One; (3) Two.

Being in attention position class work, on command

((2) bring lower part of the mask under the chin and in front of the face; on command (3) draw back part of mask over the back of the head, release hold and drop the hand to the side.

(1) Mask off; (2) One; (3) Two.

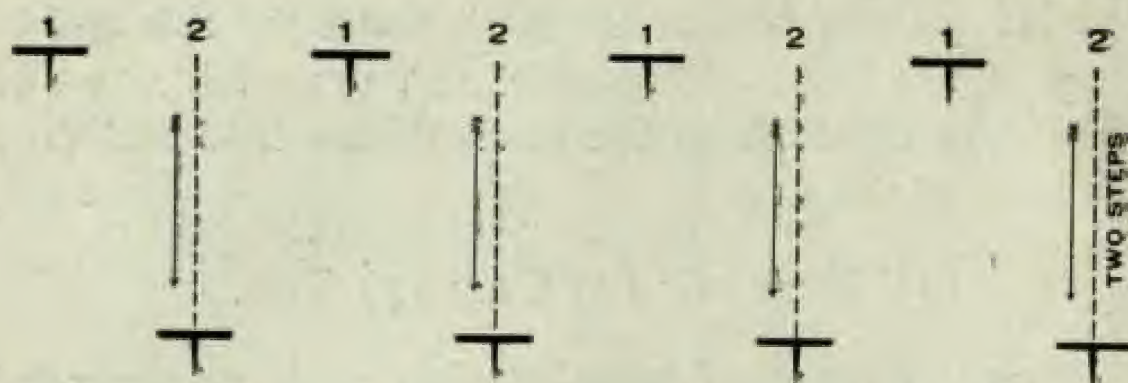
Being in position of attention class work, on command ((2) grasp back part of the mask with second and third finger; on command (3) remove mask and bring hand with mask to position at the side.

COUNT OFF

In order to have two sides, one for attacks and one for parries, it is necessary now at this point to number the pupils; this is done under the command "Count Off." Pupils being in a straight line in attention position class work, mask off, all except the head of the line, turn heads to the right, as in right dress, the rest of body remaining motionless, and, beginning with the head man, count *one, two*; each pupil turns his head and eyes to the front as he counts.

It is imperative at this juncture, in order to give space for freedom of movement, that the class be formed into two lines; this is done easily by executing the commands, as follows:

(1) No. 2's two steps forward; (2) March. Under the command (2) all No. 2's will step two steps forward ((See Diagram on following page).



(In executing step forward or step back always step with the left foot first.)

The class in two lines as just described.

A—(1) Half-left; (2) Face.

B—(1) First position; (2) One.

C—(1) Preliminary movements to come on guard.

(When on guard in class work, always keep the guide to the left of the line; that is, the line must be regulated from the pupils at the extreme left.)

D—(1) Extend the arm; (2) Lunge; (3) On guard.

(In his Section D, after the execution of "extend the arm," place the hand in all the different positions used in fencing before the lunge.)

E—Advance.

F—Retreat.

G—Two calls.

H—(1) First position; (2) One.



THE LUNGE.

I—(1) Final salute; (2) One, Two.

J—(1) Front; (2) Face.

To have class again in one line, Command (1) No. 2's two steps back; (2) March.

(1) Right, (2) Dress, (3) Front.

(1) Class, (2) At ease.

At the last command allow the class to relax, and during this period criticize and correct any individual faults you have noticed and called attention to during the exercises; demonstrate the correction.

With the class in one line and after half-left, face, command, "right arm in position of on guard." (The work at this point is for the right hand and arm only, the rest of the body remains without motion.)

Having one pupil step four steps forward engage his blade; the class will follow the movements of this pupil, each engaging an imaginary blade; in this way the instructor can well demonstrate the right positions, explaining now how to parry fourth and how to parry sixth (and make individual criticisms).

In order to have the members of the class in regular distances and one facing another, Command:

(1) No. 2's four steps forward; (2) March.

(1) No. 2's one step to the right; (2) March.

(1) No. 2's about; (2) Face.

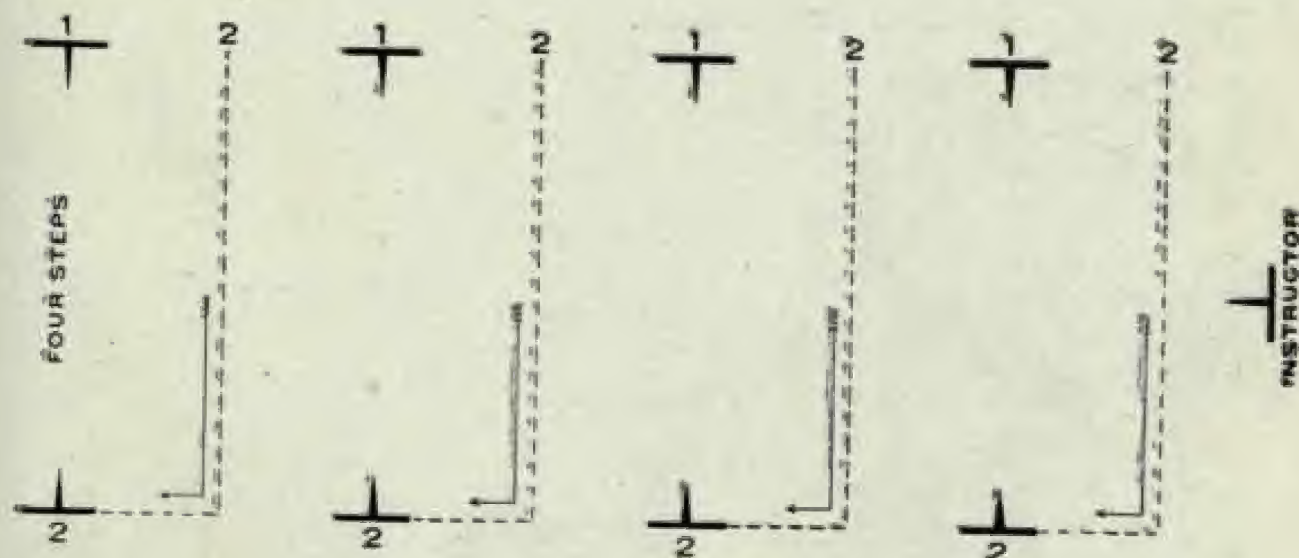
At the command "about" carry the toe of the right foot about eight inches to the rear and three inches to the left of the left heel, without changing the position of

the left foot; at the command "face," face to the rear, turning to the right on the left heel and right toe; replace the right heel by the side of the left. (U. S. A.)

With the class in this position, command:

(1) Half-left; (2) Face.

Always having in mind the correct position of the feet, in accordance with previously explained rules, it is to be noted now, in addition that with the pupils vis-a-vis, the



right foot of each one must point in direct line to the middle of the left foot of the other one, with the purpose to be exactly opposite. (See Diagram above.)

Then following the necessary command bring the class to on guard, and from fourth engagement, then from sixth engagement, command as follows: (Attend that always in engagement position, the point of your blade must be at the height of, and in line with, the adversary's eye.)

CLASS ENGAGE IN FOURTH

Direct Thrust.

No. 1—Direct thrust; lunge.

No. 2—Parry fourth (when No. 1 executes the lunge).

BOTH ON GUARD

Command No. 1. (1) Direct thrust; (2) lunge; (3) on guard.

Disengage

No. 1—Disengage.

No. 2—Remain motionless.

No. 1—Lunge.

No. 2—Parry sixth.

BOTH ON GUARD

Command No. 1 (1) Disengage; (2) lunge; (3) on guard.

Cut-over

No. 1—Change engagement.

No. 2—Attend the new engagement.

No. 1—Cut-over.

No. 2—Remain motionless.

No. 1—Lunge.

No. 2—Parry sixth.

BOTH ON GUARD

Command No. 1. (1) Cut-over; (2) Lunge; (3) On guard.

No. 1—Change of engagement.

No. 2—Attend the new engagement.

The No. 2 will execute all the No. 1 has just done, and No. 1 will do as No. 2 did.

Command—Two calls.

(1) First position; (2) One.

(1) Final salute; (2) One, two.

(1) Front; (2) Face.

(1) No. 2's, one step to the right; (2) March.

(1) No. 2's, four steps forward; (2) March.

(1) No. 2's, About; (2) Face.

(1) Class right; (2) Dress; (3) Front.

(1) Class; (2) Dismiss.

(In class work when the instructor commands No. 1 advance, No. 2 must retreat or vice versa; this is to keep the partners in the same relative position.)

(In class work, when the instructor observes the partners are too close, and gives command for one of the two to retreat, the other one must stand fast, for the command is to correct distance.)

To instruct in attacks on the blade, and after the pupils are in pairs, facing each other, the instructor will take apart one pupil and with him demonstrate the following commands:

CLASS ON GUARD

Engage in Fourth

No. 1—*Beat, press, or any other attack on the blade, and direct thrust.*

No. 2—Attend the attack on the blade.

No. 1—Lunge.

No. 2—Parry fourth.

BOTH ON GUARD

Command—No. (1) Beat
Press
Etc.

Direct thrust; (2) Lunge; (3) On guard.

The attacks on the blade could be used to precede any simple or complex attack, and the commands arranged and given as in the work previously explained.

As it is now the moment to understand complex attacks, the instructor will explain each attack; and then from the application of the following analysis there could be a derivation of all the attacks of more than one movement.

Hereafter every lesson will be preceded by the Public Salute, therefore the instructor had best present it now at this point.

Engage in Fourth

No. 1—One.

No. 2—Parry sixth.

No. 1—Execute two (deceiving the parry of No. 2) and lunge.

No. 2—Parry fourth.

BOTH ON GUARD

Command No. 1. (1) One, two; (2) Lunge; (3) On guard.

Engage in Fourth

No. 1—Disengage.

No. 2—Parry counter—fourth.

No. 1—Execute disengage (deceiving No. 2 counter-parry), and lunge.

No. 2—Parry sixth.

BOTH ON GUARD

Command No. 1. (1) Double; (2) Lunge; (3) On guard.

Engage in Fourth

No. 1—Cut-over. (Do not extend the arm.)

No. 2—Parry sixth.

No. 1—Disengage (deceiving No. 2's parry), and lunge.

No. 2—Parry fourth.

BOTH ON GUARD

Command No. 1. (1) Cut-over, disengage; (2) Lunge; (3) On guard.

Observe that in this case the arm is not extended with the cut-over, this being the only exception to the rule, and in consequence also it is an irregularity in the execution of the *feint*. (See definition of *feint*.)

Riposte and counter-riposte are among the most important movements in fencing when handled intelligently, and will be explained in the following exercises:

After you have given to No. 1 any command for attack, then command No. 2 riposte by direct thrust, disengage or any other movement you may decide, either simple or complex, indicating to No. 1 the parries to be used to avoid a touch. In the event you have elected to explain

the *counter riposte* after No. 1 has parried the riposte, then is the opportunity to explain and command the counter riposte.

Engage in Fourth

No. 1—One, two and lunge.

No. 2—Parry sixth and fourth.

No. 2—Riposte by direct thrust and lunge.

No. 1—Coming on guard, parry fourth.

No. 1—Counter riposte by one, two and lunge.

No. 2—Come on guard and parry sixth and fourth.

BOTH ON GUARD

In giving the command put emphasis on *riposte* or *counter riposte*, as the case may be.

When executing riposte or counter riposte by complex movements, do not extend the arm until the last movement.

When presenting attacks advancing, the instructor will emphasize the following details: In simple attacks, advance at the same time you extend the right arm, the lunge being executed immediately; in complex attacks, advance during the first movement, and lunge during the last movement.

Engage in Fourth

No. 1—Disengage (1) (advancing).

No. 2—Parry sixth (retreating).

No. 1—Disengage (2).

No. 2—Parry fourth.

No. 1—Disengage (3) lunge.

No. 2—Parry sixth.

BOTH ON GUARD

Command—Advancing No. 1. (1) One, two, three; (2) Lunge; (3) On guard.

(Note the application of the rule already given, that when one side advances, the other retreats, in class work.)

An exercise will give the instructor a clear idea of the importance of calling the attention in the high line, before deciding on a thrust in the low line.

EXERCISE

Engage in Fourth

No. 1—Feint direct thrust, high line, or beat, press or any other attack on the blade.

No. 2—Attend the feint by parry fourth.

No. 1—Low thrust, deceiving adversary's parry and lunge.

No. 2—Parry seventh.

BOTH ON GUARD, COMING TO FOURTH ENGAGE

Command No. 1. (1) Feint direct thrust or any other attack on the blade, and low thrust; (2) Lunge; (3) On guard.

The following exercises will give a clear idea how to prevent the *bind* and the *liement*.

THE BIND

Engage in Fourth

No. 1—Feint direct thrust.

(2) Bind and lunge.

(1) Bring arm back to fourth position parry, and without losing the contact with the adversary's blade, direct the point outside of your body.

BOTH ON GUARD

Command (1) On No. 1's feint direct thrust; No. 2 bind; (2) Lunge; (3) On guard.

THE LIEMENT

Engage in Fourth

No. 1—Feint direct thrust.

No. 2—Lient and lunge.

No. 1—Bringing arm back to fourth position parry (point a little higher than usual) and without losing the contact of your adversary's blade, direct the point outside of your body.

BOTH ON GUARD

Command (1). On No. 1's feint direct thrust; No. 2, liement; (2) lunge; (3) on guard.

THE CROSS

The cross is most practically used after parries, in order to be in possession of the adversary's blade during the riposte. However, as has been previously explained, the cross is not often put into practice.

Engage in Fourth

No. 1—Glide, low thrust and lunge.

No. 2—Attend the glide and parry seventh.

No. 2—Riposte by cross and lunge.

No. 1—Come on guard, parrying sixth (without losing contact of adversary's blade).

BOTH ON GUARD

Command. (1) On No. 1's glide and low thrust, when lunging; No. 2 parry seventh and riposte by cross; (2) Lunge; (3) On guard.

REMISE

Remise, redoubling and reprise are now in turn analyzed in the following exercises:

Engage in Fourth

No. 1—Direct thrust and lunge.

No. 2—Parry fourth.

No. 2—Riposte by one, two.

No. 1—As soon as No. 2 starts his complex riposte, place your point on his chest.

Command No. 1. (1) After No. 2 has parried your direct thrust, in attack, and starts his complex riposte, replace your point on his chest; (2) Lunge; (3) On guard.

REDOUBLING

Engage in Fourth

No. 1—Direct thrust and lunge.

No. 2—Parry fourth and do not riposte.

No. 1—Redouble by disengage or by cut-over.

No. 2—Parry sixth.

BOTH ON GUARD

Command No. 1. (1) After No. 2 has parried your

direct thrust in attack and does not riposte, redouble by a disengage; (2) Lunge; (3) On guard.

REPRISE

Engage in Fourth

No. 1—Direct thrust and lunge.

No. 2—Parry fourth and do not riposte.

No. 1—Come on guard and immediately disengage and lunge.

No. 2—Parry sixth.

BOTH ON GUARD

Command No. 1. (1) After No. 2 has parried your direct thrust in attack and does not riposte, and you have come on guard, make a second attack by disengage; (2) Lunge; (3) On guard.

An easy application of *Time-Thrust* and *Stop Thrust* can be made by giving exercises such as the following:

Engage in Fourth

No. 1—One, two and lunge.

No. 2—Time thrust, low line in eighth parry position, lowering the point of your foil, carrying the hand from left to right to protect the body, and at the same time extend the arm with half lunge.

BOTH ON GUARD

Command (1). On No. 1's one, two in attack, and before the movement is finished; No. 2 time thrust in eighth; (2) Lunge; (3) On guard.

If the attacking of No. 1 were made advancing, and No. 2 execute the same movements as explained above, the command would be as follows:

(1) On No. 1's one, two advancing in attack, and before the movement is finished; No. 2 stop-thrust in eighth; (2) Lunge; (3) On guard.

GRAND SALUTE

The Grand Salute, prelude of the assault, consists of several attacks and parries with conventional execution; and it is for three important reasons, a courteous salutation to the audience; to demonstrate the classical beauty of the movements, and to prepare the arms and legs for the strain of the bout.

The two adversaries face one another at a distance of about twelve feet. The instructor will command, (1) Mask down; (2) One; (3) Two.

Under the command (2) the fencers charge diagonally to the rear, on the left leg, bending left knee and placing mask on the floor, under command (3) return to attention position.

When resuming the mask the instructor will command:

(1) Take mask; (2) One; (3) Two.

Under command (2) charge as before and grasp the mask; under command (3) return with it to attention position.

COMMAND FOR GRAND SALUTE

(1) Class mask down; (2) One; (3) Two.

(1) Half-left; (2) Face.

(1) First position; (2) One.

No. 1—Take measure (this is to extend the right arm, palm up, horizontal blade and lunge).

No. 2—Remaining at first position, advance or retreat until your adversary's point is about six inches from your chest (not losing the left guide).

No. 1—(1) First position; (2) One.

Instructor commands, Class Public Salute and come on guard, *engaging in fourth*.

No. 1—Disengage and lunge.

No. 2—Parry sixth and bring hand and arm in position of second parry.

No. 1—When lunging, after the adversary has struck your blade, swing foil across your face to the left side, arm fully extended, so that the adversary's face may be seen between foil and arm.

BOTH ON GUARD ENGAGING IN SIXTH

No. 1—Disengage and lunge.

No. 2—Parry fourth and bring arm in position of parry seventh.

No. 1—When lunging after the adversary has struck your blade, swing foil to the right side, arm fully extended, blade close to the ear, seeing adversary's face in line with the foil.

BOTH ON GUARD ENGAGING IN FOURTH

No. 1—Repeat one more disengage from fourth and another from sixth, as has been explained.

No. 2—Parry as said.

BOTH ON GUARD ENGAGING IN FOURTH

No. 1—One, two without extending the arm, bring arm and foil in position of third parry.

No. 2—Parry third.

BOTH COME TO FIRST POSITION

No. 2—Take measure.

No. 1—Remain in first position as before.

No. 2—Do all that No. 1 did before and No. 1 do as No. 2 did.

Both adversaries—First position.

Both adversaries—On guard backward (left foot one step back).

Both adversaries—One call (one stamp with right foot).

Both adversaries—Two calls (two stamps with right foot).

Both adversaries—First position forward (left foot forward).

Both adversaries—Public salute.

Both adversaries—On guard forward.

Both adversaries—Two calls (two stamps with right foot).

Both adversaries—First position forward (left foot forward).

Both adversaries—Final salute.

Both adversaries—Front face.

Both adversaries—Take mask, One, two.

Both adversaries—One step backward, March.

ADVICE TO INSTRUCTORS

In the beginning execute all movements slowly that the pupil will understand each thrust, parry, etc., and increase velocity gradually, in order that the pupil may acquire the rapidity so necessary to every good fencer.

Execute each movement first in the fourth line, then in the sixth line.

Always attend that the pupil is in perfect equilibrium when on guard; watching carefully that the line of the feet is not crossed, that the body is erect on both hips, the back is straight, the chest raised and in profile, that the position of the arm and hand is perfect; beginners always err in the latter.

Always precede the movements with "engage in, etc." before commanding the exercise.

Complete each attacking exercise with the order "lunge," and as soon as the movement is terminated, return to guard with the order "on guard."

Finish each exercise with some direct thrust.

Finish each lesson with two calls and final salute.

Rest after each bout; while resting, make explanations to the pupils.

Change of engagement must be made often, in order that the pupils' fingers become nimble, an important quality to good fencing.

Always use the same foil, for any change will cause

uncertainty in movements owing to the difference in weight.

Attend well that the pupil does not incline the body forward when executing an attack, for this fault makes it difficult for him to return on guard; also attend that the pupil does not make an exaggerated lunge; both of these defects cause another evil, for with them the left foot cannot be kept flat on the floor, and *it must be*.

Attend well that the lunge is not made until the right arm is fully extended.

One of the greatest essentials for an able instructor is patience. Be your pupil's friend and guide; anybody can learn to fence; the results depend on the ability of the instructor.

EPILOGUE

I would be happy to know that through these few pages I have been able to create a love for fencing among those who have followed the guide of "class work."

The love of an art promotes the intelligent comprehension of its possibilities, and the necessity for deeper research. The class work gives the understanding, but for the polish of the fencer there must be hard individual work against the master's plastron. If the class work has been a pleasure, the deeper research will be void of weariness. Continue, and you can be among the first.

Work with a good master; avoid faults that can creep in so easily and grow so rapidly; never imagine yourself a graduate with a diploma, for there is always something more to learn; do not be anxious for early assault; many good pupils have lost all they learned by beginning the assaults before they are ready for them. One evil acquired by assaulting prematurely is the acquisition of the habit to avoid being touched by various contortions of the body, and this incorrect manner will remain with one as a perpetual obstacle to improvement in the art.

Make your first assaults with the master, for he can correct your faults; and also, you will not be over-anxious to touch, sacrificing form and the rules in the art.

THE ART OF FENCING

BY THOMAS A. BUYS, M.D.,
President Brooklyn Fencing Club.

That fencing is an art, and one that requires a thorough apprenticeship, all swordsmen know, but as this article may come before the eyes of the uninitiated it might be well to go a little into details, so that it will never occur to them, as it did once to a prominent officer of the National Guard, who, on witnessing a bout with foils, remarked: "What art is there in two fellows jabbing at each other with foils?" To start with, fencing is not a recent discovery, but, on the contrary, is centuries old. In the fifteenth, sixteenth and seventeenth centuries it was probably at the height of its perfection, for then a lack of knowledge of this interesting art might have meant sudden death. The Spanish originated the best school of sword-play, but it has come to us through various sources, the two recognized ones being the Italian and French methods. The Italian is rough and forceful, requiring considerable strength, while the French endeavors to train the hand to the greatest delicacy, so that the faintest impressions are carried to the brain, as if the sword, the arm and the body were charged by a highly sensitive electric current, making the muscles and nerves respond instantly and with beautiful co-ordination.

But you will say: "The days for duelling are past, of what use is the sword?" True, the days of chivalry are past; the sword no longer upholds the honor of family or

name, its place being superseded by the police court and our legal adviser; but for all of that, in these days of strenuous games, we almost seek in vain for one which will in itself combine exercise both mental and physical, and while being generally beneficial, does not dilate the heart, distend the lungs, nor break bones and tear ligaments, as so many of our so-called amusements do. On the contrary, fencing brings into play every part, every organ and every sense in the body, with perhaps the exception of the sense of taste and the sense of smell. Yet as an exercise it cannot be called violent, and now that our masks are so improved in construction, cases of injury are very rare.

The object of the game is to score a touch upon opponent (which means reaching any part of the body above the waist line and below the collar line, arms excepted, with the button of your foil), at the same time protecting yourself. To do this requires a great deal of judgment, as a man on guard is protected in the direct line of attack and you must deceive him absolutely to be successful, leading him to suppose that you will attack him in one line when in reality you intend to strike through another. This in itself requires coolness, self composure and at the same time, decision, accuracy, firmness of hand, keenness of eye, speed and agility, in thrust, lunge and recovery. To perform these properly, the knees must be bent, with the body poised, its weight resting equally on each foot, so that an advance or a retreat may be made with equal facility. The left leg, without rigidity, should be like a coiled spring, ready on the instant

to extend to its fullest extent in the lunge. Thus all parts are kept on a constant *qui vive*, and as the play is so extremely rapid, and requires the utmost concentration of the mind to avoid unpleasant surprises, this in itself banishes dull care and acts as a rare tonic to the nervous system.

To qualify the statement as to the benefits of fencing as a physical exercise. Some say it is too onesided, but the truth is that the left arm is generally the one to become fatigued first, as the dropping of the arm on the lunge and sudden raising of the same on the recovery bring into play all the muscles of the shoulder and many of the neck and back, this tending to expand the chest by raising the ribs and throwing the shoulders back. In the lunge the entire weight of the body is thrown violently forward on the right leg, bringing into play all the muscles of the back and particularly those of the abdomen, causing them to contract in such a manner as to act like massage upon the bowels, regulating them and at the same time reducing any tendency to corpulency in those whose muscles are relaxed and flabby. There is a saying that "It is a poor rule that won't work both ways." This is particularly true of this form of exercise, for many take it to reduce their weight. This it does by increased ingestion of oxygen, which burns up the fat, and by rapid muscular contractions, which rub the fat out from between the muscular fibers. On the other hand with those people who have no fat and are small muscled, the increase in the circulation of their blood carries more nour-

ishment to the muscle, making the individual increase both in weight and size.

Fencing, through its high nervous tension, produces deep and rapid respiration, increases the action of the heart without strain, and causes invariably a profuse perspiration, cleansing the pores of the skin of all poisonous matter and acting through muscular contraction and increased circulation on liver and kidneys. Thus we see that apart from the pleasures of the art as a game, we have all the necessities of an all-round exercise, which, without being violent, reaches all the muscles, the excretory and circulatory organs, cleanses and rejuvenates the entire body, and gives a person who was nervous and fidgety a firmness and control over his nerves, a keenness of eye and a quick, graceful, erect carriage, which makes walking a pleasure and induces a natural tendency to think and act quickly, frequently saving us from accident.

It must not be assumed that a person who buys a pair of foils and crosses them upon the wall of his room, will attain any of the benefits mentioned, nor will they who take one lesson a week and forget where they left the foil until the next lesson; but those who, when properly instructed, practice daily, making at least one hundred correct lunges against some solid object, will soon perceive the truth of my statement.

Fencing, it is believed, has come to stay. Under the supervision of the Amateur Fencers' League of America, whose rules and regulations guide and govern the amateur fencing world, restricting all roughness and promot-

ing good fellowship and courtesy in conduct and bout work, making competitions pleasant and insisting upon good form and gentlemanliness, as absolutely essential to a good swordsman, thus the art will become more and more popular, until it takes its place, where it belongs, at the head of the list, the king of all sports.

PROF. RICARDO E. MANRIQUE

from the *Cercle d'Esgrime de l'Havane*, 1888; official instructor at the Gymnastic Club, 1889-1896; The Military Club, 1890-96; The Progress Club, 1893-1896, at Havana; Fencing Editor of *El Figaro*, *Los Sports*, and *La Discusión*, 1890-1896, Havana; Instructor at the the Colon-Cervantes Club, 1896-1899; The New York Normal School of Physical Education, 1899; The Dr. Savage Physical Development Institute, 1899; Columbia Institute, 1900; Nathan Hale School, 1902; The Berkeley School, 1902; New York Normal College, 1902; Professional Woman's League, 1902; The Blythe Dramatic School, 1902-1905; at Brooklyn Fencers' Club, 1903; College of New Rochelle, N. Y., 1907; Blessed Sacrament Convent, New York City, 1907; Saint Angela's School for girls, 1909; South Orange Field Club, 1903; Lakewood Physical Culture Club, 1903; Orange County Club, N. J., 1903; Stanhope Wheatercroft Dramatic School, 1905; Barnard College Fencing Club, 1904; Miss De Lancy School for Ladies, 1904, New York; Central Branch Young Men's Christian Association, Brooklyn, 1905; The Veltin School for Girls, 1906; Mme. A. E. Zeigler School of Art, 1906; Columbia Grammar School, 1907, New York. Member of the American Physical Education Association. Author of "The Art of Fencing with the Foil," according to the French School; awarded the only medal given for work on Fencing at the Pan-American Exposition, Buffalo, 1901; Instructor Colonel's Staff 71st Regiment, N. G. N. Y.; Crescent Athletic Club, Brooklyn, and others.

Fencing Rules

ADOPTED AT A GENERAL MEETING, OCTOBER, 1911.

1. Foil competitions shall be conducted by three judges, whose decisions shall be final and without appeal. One of them shall act as Director. There shall also be a timer and a scorer.

2. The judges shall announce when a competitor is touched, whether fair or foul, by direct attack, riposte or remise. Should they disagree, the Director shall decide. A judge shall especially watch one fencer, but he shall announce touches made on either.

Should a judge call a touch, it shall count a point, unless either of the other judges shall announce to the contrary, in which case the majority vote shall decide.

3. The Director shall superintend the bout, put the competitors on guard, and give all necessary directions. He shall announce to the scorer each touch as awarded.

4. Each bout shall consist of the majority of seven touches, with a time limit of four minutes. The contestants shall change position after three touches, or after two minutes in case three touches have not been made in that time. In case of a tie after four minutes, they shall fence for one additional touch.

5. A contestant must announce, when he is touched, whether fair or foul. Failure to do so must be called to his attention by the judges. Persistent failure will subject the offender, on the concurrence of the majority of the judges, to a penalty of one point, which shall be added to his opponent's score.

6. The Director must stop a corps-a-corps.

7. Each judge shall give one point for form to the fencer he thinks superior in that respect.

8. Each contestant shall fence with the same hand throughout the bout.

9. Competitors shall wear clean, white fencing jackets and long white trousers of soft material, unglazed.

10. Contestants shall fence within a marked space twenty feet long and thirty-six inches wide, with a mark plainly indicating the middle.

11. Foil blades shall not exceed thirty-four inches in length. Guard of foil shall not exceed four inches in diameter.

12. Blacktarred tape shall not be used for buttons.

13. A touch shall count if delivered upon any part of the body above the waist line and below the collar line, provided it be made by a direct thrust in such a manner that if the foil had a sharp point it would cause a punctured wound. A touch shall count if it reaches the body after merely grazing the arm.

A touch is of no value when the point is slapped on or twisted on after the slap of the foil.

14. Should a fencer unduly cover his body with arm or head, and receive a touch on either, which otherwise would have been on the body, it shall be counted as good.

A contestant who advances after a lunge in such a manner as to make it impossible for his adversary to riposte shall be penalized one point.

15. A touch whether fair or foul invalidates the riposte.

16. A disarmament is of no value. A touch immediately following disarmament counts.

17. A touch made with a bent arm on the original attack shall not count.

18. A contestant who steps off the fencing strip shall be penalized one point.

19. The beginning of the assault is marked by the contact of the blades, which is called the engagement.

After the engagement either fencer has a right to attack, before an attack is made.

After the engagement either fencer has a right to attack. The full extension of the arm in the direction of the opponent's body is a necessary preliminary of an attack.

20. If both fencers commence an attack at the same moment, and both are touched, whether on the target or not, neither touch counts. But if only one is touched on the target and the other is untouched, the touch is valid.

21. A fencer who during a bout disputes the decision of the judges, shall, on concurrence of the majority of the judges, be penalized one point, which shall be added to his adversary's score.

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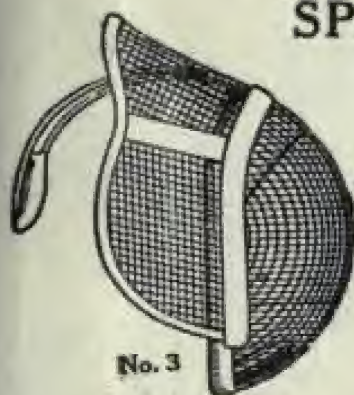
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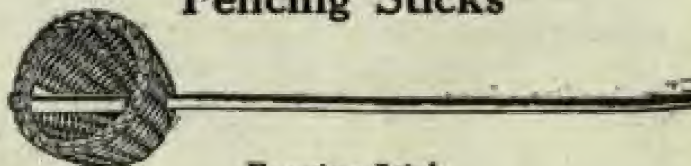
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IMPORTANT—Hold pencil perpendicularly all around the foot, especially at back of heel and at end of great toe.

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